# Contents

<table>
<thead>
<tr>
<th>Preface</th>
<th>i</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1:</td>
<td></td>
</tr>
<tr>
<td>Introduction: Political Islam in Context</td>
<td>1</td>
</tr>
<tr>
<td>Chapter 2:</td>
<td></td>
</tr>
<tr>
<td>Exploration of the Motivation of Religious</td>
<td>20</td>
</tr>
<tr>
<td>Fundamentalists in John Hoyer Updike’s <em>Terrorist</em></td>
<td></td>
</tr>
<tr>
<td>Chapter 3:</td>
<td></td>
</tr>
<tr>
<td>Conflict between Islamism and Secularism in Orhan</td>
<td>75</td>
</tr>
<tr>
<td>Pamuk’s <em>Snow</em></td>
<td></td>
</tr>
<tr>
<td>Chapter 4:</td>
<td></td>
</tr>
<tr>
<td>Clash of Fundamentalisms—Islamic and Postmodern—</td>
<td>128</td>
</tr>
<tr>
<td>in Hanif Kureishi’s <em>The Black Album</em></td>
<td></td>
</tr>
<tr>
<td>Chapter 5:</td>
<td></td>
</tr>
<tr>
<td>Representation of the Taliban in Khaled Hosseini’</td>
<td>191</td>
</tr>
<tr>
<td>s <em>The Kite Runner</em></td>
<td></td>
</tr>
<tr>
<td>Chapter 6:</td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td>245</td>
</tr>
<tr>
<td>Bibliography</td>
<td>255</td>
</tr>
</tbody>
</table>